**Middle Level English Language Arts (ELA)**

**Grade 9**

**A Model Thematic Unit**

**Conflicts and Choices – Doing the Right Thing**

**(Semester I)**

**Unit Overview**

**Context:** Social, Cultural, Historical

**Timeline:** Approximately six weeks

Whether at home, in school, or in society, we all face conflicts, challenges, and issues. Although these conflicts, challenges, and issues develop for many different reasons, they force us to make choices if we are to do the right thing. Doing the right thing is always a challenge. Is it better to do the right thing and fail or do the wrong thing and succeed? By considering how others have dealt with similar conflicts, challenges, and issues, we can learn how to do the right thing. By reflecting on the conflicts, challenges, and issues and the choices that we have, we can face and address life and the world around us.

**Understanding:** Life calls upon us to do the right thing when faced with a conflict, challenge, or an issue.

**Possible Questions for Deeper Understanding**

* What is the right thing to do? How do we know?
* What are our rights, responsibilities, and freedoms?
* What causes conflict or makes something an issue?
* How do individuals and groups best deal with and resolve conflicts and address issues?
* What qualities help people deal with conflicts and issues successfully?
* Questions students would like to explore:

**English Language Arts Goals and Outcomes Overview [Grade 9]**

**Comprehend and Respond (CR). Students will extend their abilities to view, listen to, read, comprehend, and respond to a range of contemporary and traditional grade-level-appropriate texts from First Nations, Métis and other cultures in a variety of forms (oral, print, and other texts) for a variety of purposes including for learning, interest, and enjoyment.**

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| **CR9.1a** View, listen to, read, comprehend, and respond to a variety of texts that address identity (e.g., The Search for Self), social responsibility (e.g., Our Shared narratives), and efficacy (e.g., Doing the Right Thing). |
| **CR9.1b**View, listen to, read, comprehend, and respond to a variety of texts that address identity (e.g., Exploring Loyalty, Love, and Relationships), social responsibility (e.g., Equal Opportunity), and efficacy (e.g., Surviving and Conquering). |
| **CR9.2a and CR9.2b** Select and use the appropriate strategies to construct meaning before (e.g., formulating focus questions), during (e.g., adjusting rate to the specific purpose and difficulty of the text), and after (e.g., analyzing and evaluating) viewing, listening, and reading. |
| **CR9.3a and CR9.3b** Use pragmatic (e.g., language suitable for intended audience), textual (e.g., author’s thesis or argument, how author organized text to achieve unity, coherence, and effect), syntactic (e.g., parallel structures), semantic/lexical/morphological (e.g., connotation and denotation), graphophonic (e.g., common spellings and variants for effect or dialect), and other cues (e.g., fonts, colour) to construct and to confirm meaning. |
| **CR9.4a** View and demonstrate comprehension and evaluation of visual and multimedia texts including illustrations, maps, charts, graphs, pamphlets, photography, art works, video clips, and dramatizations to glean ideas suitable for identified audience and purpose. |
| CR9.4b View and demonstrate comprehension of visual and multimedia texts to synthesize and summarize ideas from multiple visual and multimedia sources. |
| **CR9.5a** Listen purposefully to understand, analyze, and evaluate oral information and ideas from a range of texts including conversations, discussions, interviews, and speeches. |
| **CR9.5b**Listen purposefully to understand, analyze, and evaluate oral information and ideas from a range of texts including directions and speeches, recognizing train of thought, main points, and presentation techniques |
| **CR9.6a and CR9.6b** Read and demonstrate comprehension and interpretation of grade-level-appropriate texts including traditional and contemporary prose fiction, poetry, and plays from First Nations, Métis, and other cultures to develop an insightful interpretation and response. |
| **CR9.7a and CR9.7b** Read independently and demonstrate comprehension of a variety of information texts including expository essays, historical accounts, news articles, and scientific writing. |
| **CR9.8a and CR9.8b** Read grade 9 appropriate texts to increase fluency and expression (150+wcpm orally; 215-260 wpm silently). |

**Compose and Create (CC). Students will extend their abilities to speak, write, and use other forms of representation to explore and present thoughts, feelings, and experiences in a variety of forms for a variety of purposes and audiences.**

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| **CC9.1a** Create various visual, multimedia, oral, and written texts that explore identity (e.g., The Search for Self), social responsibility (e.g.,Our Shared Narratives), and efficacy (e.g., Doing the Right Thing). |
| **CC9.1b**Create various visual, multimedia, oral, and written texts that explore identity (e.g., Exploring Loyalty, Love, and Relationships), social responsibility (e.g., Equal Opportunity), and efficacy (e.g., Surviving and Conquering). |
| **CC9.2a and CC9.2b** Create and present an individual researched inquiry project related to a topic, theme, or issue studied in English language arts. |
| **CC9.3.a and CC9.3b** Select and use the appropriate strategies to communicate meaning before (e.g., considering and valuing own observations, experiences, ideas, and opinions as sources for ideas), during (e.g., shaping and reshaping drafts with audience and purpose in mind), and after (e.g., ensuring that all parts support the main idea or thesis) speaking, writing, and other representing activities. |
| **CC9.4a and CC9.4b** Use pragmatic (e.g., inclusive language that supports people across cultures, genders, ages, and abilities), textual (e.g., strong leads, coherent body, and effective endings), syntactic (e.g., subordination to show more precisely the relationships between ideas), semantic/lexical/ morphological (e.g., both the denotative and connotative meaning of words), graphophonic (e.g., knowledge of spelling patterns and rules to identify analyze, and correct spelling errors), and other cues (e.g., combine print and visuals to enhance presentations) to construct and to communicate meaning. |
| **CC9.5a** Create and present a variety of visual and multimedia presentations to best represent message for an intended audience and purpose. |
| **CC9.5b**Create and present a variety of visual and multimedia presentations including addressing various audiences for one proposal |
| **CC9.6a** **and CC9.6b** Use oral language to interact purposeful, confidently, and appropriately in a variety of situations including participating in one-to-one, small group, and large group discussions (e.g., prompting and supporting others, solving problems, resolving conflicts, building consensus, articulating and explaining personal viewpoint, discussing preferences, speaking to extend current understanding, celebrating special events and accomplishments). |
| **CC9.7a and CC9.7b** Use oral language to intentionally to express a range of information and ideas in formal and informal situations including dramatic readings of poems, monologues, scenes from plays, and stories and presenting reasoned arguments of opposing viewpoints. |
| **CC9.8a** Write to describe (a profile of a character), to narrate (a narrative essay), to explain and inform (a researched report), and to persuade (a review). |
| **CC9.8b**Write to describe (a description of a scene), to narrate (a personal essay), to explain and inform (a multi-paragraph letter), and to persuade (a letter to the editor) |
| **CC9.9a and CC9.9b** Experiment with a variety of text forms (e.g., debates, meetings, presentations to unfamiliar audiences, poetry, précis, short script, advice column, video documentary, comic strip) and techniques (e.g., tone, persona, point of view, imagery, dialogue, figurative language). |

**Assess and Reflect on Language Abilities (AR). Students will extend their abilities to assess and reflect on their own language skills, discuss the skills of effective viewers, representers, listeners, speakers, readers, and writers, and set goals for future improvement.**

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| **AR9.1a and AR9.1b** Assess personal strengths and needs as a viewer, listener, reader, representer, speaker, and writer and contributions to the community of learners and develop goals based on assessment, and work toward them. |
| **AR9.2a and AR9.2b** Assess own and others’ work for clarity, correctness, and impact. |

**Suggested Resources for the Unit**

*Crossroads 9* (Gage Education Canada/Nelson Thomson Learning)

*Identities 9* (Oxford University Press)

*Language and Writing 9* (Nelson Thomson Learning)

*Module 1:* *Residential Schools (6-9)* (North Battleford, Saskatchewan: Battlefords Friendship Centre, 2001).

*Transitions: Fiction, Poetry, and Non-fiction* (Toronto, ON: Harcourt Brace Canada, 1995).

*The Pigman* (Paul Zindel)

*ResourceLines 9/10* (Pearson Education Canada)

*SightLines 9* (Pearson Education Canada)

“The Sniper” (numerous sources; also on-line)

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| **Outcomes** | **Learning Activities** | Assessment and Evaluation |
| CR 9.1a  CR 9.6a  CR 9.5a  CR 9.6a  CR 9.1a  CR 9.3a  CR 9.4a  CR 9.2a  CR 9.6a  CR 9.2a  CR 9.3a  CC 9.8a  CC 9.3a  CC 9.4a  CC 9.7a  CR 9.1a  CR 9.6a  CR 9.2a  CR 9.3a  CR 9.6a  CR 9.2a  CR 9.3a  CR 9.6a  CR 9.2a  CR 9.3a  CC 9.8a  CC 9.3a  CC 9.4a  CR 9.5a  CR 9.2a  CR 9.3a  CR 9.4a  CR 9.2a  CR 9.3a  CC 9.7a  CC 9.3a  CC 9.4a  CR 9.5a  CR 9.6a  CR 9.2a  CR 9.3a  CR 9.5a  CR 9.6a  CR 9.2a  CR 9.3a  CR 9.1a  CR 9.6a  CR 9.2a  CR 9.3a  CC 9.1a  CC 9.2a  CC 9.3a  CC 9.4a  CC 9.7a  CC 9.5a  CR 9.4a  CR 9.2a  CR 9.3a  CC 9.5a  CC 9.3a  CC 9.4a  CC 9.2a  CC 9.3a  CC 9.4a  CC 9.4a  CC 9.5a  CR 9.6a  CR 9.6a  CR 9.2a  CR 9.3a  CR 9.6a  CR 9.2a  CR 9.3a  CR 9.3a  CR 9.3a  CC 9.4a  CR 9.3a  CC 9.4a  CC 9.8a and 9.9a  CC 9.2a  CC 9.3a  CC 9.4a  CR 9.1a  CR 9.6a  CR 9.2a  CR 9.3a  CR 9.6a  CR 9.2a  CR 9.3a  CR 9.6a  CR 9.2a  CR 9.3a  CR 9.6a  CR 9.2a  CR 9.3a  CR 9.6a  CR 9.2a  CR 9.3a  CR 9.6a  CR 9.2a  CR 9.3a  CC 9.9a  CR 9.1a  AR 9.2a  AR 9.1a  CC 9.1a  CC 9.2a  CC 9.7a  CC 9.8a | **Introduction**  **Lesson 1**  Life involves conflicts, challenges, issues and choices. What will you make of life’s conflicts, challenges, and issues? How do you think that you might face these conflicts, challenges, and issues? Will you also be able do the right thing when faced with a conflict, challenge, or issue?  **Questions for Deeper Understanding:**   * What is the right thing to do? How do we know? * What are our rights, responsibilities, and freedoms? * What causes conflict or makes something an issue? * How do individuals and groups best deal with and resolve conflicts and address issues? * What qualities help people deal with conflicts and issues successfully? * Questions students would like to explore:   **What Qualities Help People Face Conflicts, Challenges, and Issues Successfully?**  The texts in this section reveal a number of characters who must face some conflict, challenge, or issue in their lives. Create a chart to indicate the character’s name, the conflict(s), challenge(s), or issue(s); how the character successfully (or unsuccessfully) faces the conflict(s), challenge(s), or issue(s); and what you might have done if you were in the character’s shoes.  **Listening to and Reading Scripts**  **Suggested Resources:** “The Last Leaf” (script by H. Gilfond, based on short story by O. Henry) (*Crossroads 9, pp.313-318*) or similar script about friendship: How far would you go to protect a friend?  Before: Listening to and reading a script requires readers to make inferences about the characters’ thoughts and feelings, their relationships, and the story line or plot, and to follow the story through the actions and words of the characters. The information in italics and parentheses in the written script is also very important.  During: Listen to a recording; then read the script. Think about what the leaves symbolize in the script and how you feel about Johnsy at the end of Act One and at the end of Act Two. When the play is read, consider the visual and verbal clues and how:   * The dialogue moves the story forward and carries the action. * The dialogue, character, and setting pull the listener, reader, or viewer into the story.   View the “Le Port de Capri” (a painting by Constantin Gorbatoff) (*Crossroads 9, p.316*). What makes it appealing? Why do you think Johnsy wants to visit this place?  After: How was dialogue used to describe the physical and personal traits and to reveal thoughts, feelings, and situation in this script?  Evaluate the following elements in the script:   * The plot line–how well did it develop from beginning to middle to end? * The characters–were they believable and interesting? * The dialogue–was it suitable? * The setting–was it appropriate and believable? * The action–was it convincing?   Support your evaluation with specific examples from the script.  **Lesson 2**  **Suggested Resources:** “Words on a Page,” by Keith Leckie based on story ideas by Daniel Moses, *Transitions*, Toronto: Harcourt Brace Canada, 1995 or a similar script or screenplay about a young person dealing with home and school pressures.  Before: Each of us has to deal with conflicts and pressures in our daily lives. Our parents, for example, may expect us to do certain things or be a certain person. Sometimes their values are in conflict with our own. What do we do? How do we appropriately handle these pressures and conflicts? As you read the following screenplay, note the pressures that Lenore has to deal with at home and at school. Remember that this is a screenplay and it uses technical terms such as *int*., *ext.*, *frame*, *stock shot*, *establishing shot*, and *telephoto lens*.  During: At the end of Act 1, Scene 1; at the end of Act 1, Scene 2A; and at the end of Act 1, Scene 2B; note the conflicts faced by each character in these scenes and how these conflicts are resolved in the act.  After: What have we learned about power that people have in others’ lives and the flexibility that might be needed to work and live in harmony with one another? What was the most poignant scene in the script? How would you have the camera capture this scene?  **Lesson 3**  **Creating a Script**  Write a script based on a short story: “With a partner, choose a short story from this book. Work together to develop a script for a stage play or TV movie. As you write, remember that your audience should get the same message from watching your adaptation as they would from reading the story. You may need to include a narrator or announcer (In movies, this is known as the voice-over). You may want to give the characters more dialogue than the original author has, to help develop the story. Include stage directions and instructions for camera angles. Remember to credit your source (i.e., script by…based on short story by…)” (*Crossroads 9*, p. 319). Also see Unit 3: Script (*Language and Writing 9*).  **Presenting a Script**  Follow “How to Present a Play,” (*Crossroads 9*, pp. 320-321).  **Lesson 4**  **Reading Short Stories**  **Suggested Resources:** “The Taste of Melon” (short story by Borden Deal) (*SightLines 9*) or similar story about morals.  Before: Morality involves being able to distinguish right from wrong and concerns the accepted rules and standard of human behaviour. Is stealing always an immoral act? Does it become less or more immoral depending on what is stolen and why? As you read this short story, consider the sixteen-year-old narrator’s actions? Are they moral or immoral? Why?  During: As you read the story, pause and predict what will happen. Use the following organizer to guide and confirm your predictions:  Beginning (e.g., Will the narrator attempt to steal the melons?)  What I Predict Will Happen:  What Actually Happened:  Middle (e.g., Will he be short?)  What I Predict Will Happen:  What Actually Happened:  End (e.g., What will Mr. Wills do when he finds out?)  What I Predict Will Happen?  What Actually Happened:  After: This story contains a strong moral message. What is it? Of what are the seeds symbolic? What is the double meaning of the title? Consider a time when you needed to atone for something. Did you have the courage? Were you forgiven?  **Lesson 5**  **Suggested Resources:** “In the Silence” (short story by Peggy Simson Curry) (*SightLines 9*) or similar story about a challenge or decision.  Before: Consider a time when you were alone. What went through your mind? What, if anything, did you learn about yourself?  During: Identify the challenges that fourteen-year-old Jimmy faced when shepherding the sheep for Angus Dun. What have been your greatest challenges?  After: What did the brooch symbolize at the beginning of the story, and what does it symbolize at the end? To what extent was the man a figment of Jimmy’s imagination?  **Lesson 6**  **Reading a Memoir**  **Suggested Resources:** “Consorting with Frogs” (memoir by Farley Mowat) (*Crossroads 9, pp. 326-328*) or similar memoir about a turning point.  Before: “Have you ever faced a turning point in your life? What helped you get through it?”  During: Double-entry journal (record what you think, how you feel, and what connections you make).  After: Have you ever had a similar revelation? What happened? Reread to determine the significance of the title.  **Lesson 7**  **Writing a Narrative Paragraph**  Narrate your “revelation” experience. Include information on how you felt before your revelation, what exactly happened, and how you felt afterward.  Prompt: Think about a revelation (or an insight) that you have had. In a narrative paragraph recount for a classmate what happened.  Before: What moment are you going to write about? Make a time line of relevant details that you will write about. Make sure to list them in the correct order.  During: Review your time line and then create your first draft. A narrative has a topic sentence (which introduces the narrative), a body that uses details to explain what happened, and a closing that wraps up the narrative. Include details that will make your readers feel that they are experiencing the event for themselves.  After: Review with a focus on ideas, organization, sentence fluency, and word choices. Make sure your narrative hooks your readers and holds their attention until the end. After completing your revision, check your narrative for conventions including spelling, usage, and punctuation.  **Lesson 8**  **Listening to and Reading a Speech**  **Suggested Resources:** “Save South Moresby!” (speech by Jeff Gibbs) (*Crossroads 9, pp. 322-324*) or similar speech about an issue that requires action.  Before: Jeff Gibbs was the founder of the Environmentalist Youth Alliance and is devoted to building community and environmental health through understanding the close relationship between people and the planet. This speech is his plea for young people to take action. Look at the picture. What do you think will be the focus and message of this speech?  During: Read individually and then form groups. Discuss as a group the following:  Group 1: Summarize the text.  Group 2: Record the key points made by the author and identify additional information you would like to know.  Group 3: Identify the key point you agree with and the key points you disagree with and say why.  Group 4: Identify what you think was the intended purpose for this speech, the audience, and that author’s message.  Group 5: Identify and explain the effective use of language, images, or symbols.  Group 6: Formulate questions that you would like to ask the author (adapted from *Crossroads: Teacher’s Guide*, p. 297).  After: What does the speaker expect his audience to do? What do you think you can do? What evidence from the text can you find that reflects the speaker’s viewpoint?  **Lesson 9**  **Viewing a Photograph**  **Suggested Resources:** “The Conservationist” (a photograph by Boyd Webb) (*SightLines 9*, pp.20-21) or similar photograph about two opposing views.  Before: Look closely at the photograph. Who are the two people, and what do they represent? How does the photographer capture the tension between the thinking of these two characters?  During: Write two journal entries, one for each person in the photograph, explaining what each person thinks is being accomplished.  After: Based on the photograph, form teams of three to prepare to present a mini-debate on one of the following resolutions:   * Be it resolved that progress is destroying our historical understanding. * Be it resolved that the craftsperson is more valued than the artist.   Prepare arguments for AND against each resolution. After, each team will be assigned an A (for) or B (against) role and use their arguments to present the assigned resolution. Team A will give the argument for, followed by Team B who will give the argument against.  **Lesson 10**  **Reading and Listening to Non-fiction**  **Suggested Resources:** “Native Residential Schooling in Canada,” by S. Trevithick, [http://www2.brandonu.ca/Library/cjns/18.1/ cjnsv18no1\_pg49-86.pdf](http://www2.brandonu.ca/Library/cjns/18.1/%20cjnsv18no1_pg49-86.pdf) and “The Delmas Indian Residential School” from *Delmas: A Harvest of Memories* in *Module 1:* *Residential Schools (6-9),* North Battleford, Saskatchewan: Battlefords Friendship Centre, 2001 or similar article on native residential schools in Canada.  Before: When Stephen Harper stood in the House of Commons on Wednesday, June 11, 2008, he expressed sorrow and regret on behalf of all Canadians for the creation and injustice of residential schools. “The system of church-state run residential schools for Natives was the central element in the government’s policy of forced assimilation and its legacy has shown it to be most damaging to Native individuals, communities, and cultures” (S. Trevithick). Read the two articles, noting the rational and stated purpose for the schools when they were created.  During: Read to find out what the government considered “the problems”, what rationale was made for the creation of the schools, and the results of the residential schools.  After: Why was the Prime Minister’s apology necessary and arguably, “the right thing to do?” Why are many Canadian still not knowledgeable about this chapter in our history? What are the long-term implications of the healing and reconciliation process?  **Lesson 11**  **Reading Poetry**  Poetry provides a powerful medium through which to explore, express, and confront issues that are related to our identity–our beliefs, emotions, and ideas.  As students read, have them think about the:  Topic (what is the poem about?)  Theme (what statement is the poet making about the topic?)  Tone (what feeling would you hear in the poets voice if (s)he were speaking aloud?)  Images (what images stand out?)  Language (what feelings and ideas are emphasize by the word choices and other language techniques you notice such as figures of speech?)  **Suggested Resources:** “Remember” (poem by Jacqueline Oker) (residential school) (*Identities 9, p.261*) or a similar poem about a challenge or issue in society.  Before: Effective readers set a purpose for their reading. Your purpose in reading “Remember” is to explore the following question: Why do you think the speaker of this poem uses such strong language to make her point?  During: As you read, highlight the strong verbs that express the message of this poet.  After: To whom is the poet speaking? What does the poet want them to remember? What are the choices and challenges for this poet?  **Suggested Resources:** “If you think” (poem by Lotte Moos) (*Identities 9, p. 259*) and “how feel I do?” (poem by Jim Wong-Chu) (*Identities 9 p. 260*) or similar poems about a challenge or issue in society.  Before: These two poems are about how people deal with differences and connections within their own cultures and with other cultures. Your purpose in reading these two texts is to identify how each poet addresses the issue of cultural assimilation (i.e., when they lose their original culture or identity and are absorbed into a larger group)?  During: If the poets were speaking aloud, what feeling or tone would you hear in his or her voice (e.g., sad, angry, resigned, lighthearted)?  After: To whom is each poet speaking? In what way are we “all one?” In what ways do we always retain “another” identity? What are the choices and challenges for these poets?  **Lesson 12**  **Preparing and Giving a Speech**  Prepare a persuasive speech for your classmates promoting a cause that you feel strongly about.  Most people have worthy causes that they support. If they feel strongly enough about them, they will want to persuade others to support the cause as well. To get others to think the same way and to be moved to action, we must express our opinions and give strong reasons to support them.  Select a cause that you care about and gather details about the cause. Write a clear opinion statement to guide your speech and then begin gathering ideas and information that will support this cause. Consider why this cause is important to you and why this cause would be of interest to your listeners. What do you already know about it? What else do you need to find out? How might interviews with other people, newspapers, magazines, and the Internet help you find more information?  Once you have your opinion statement, list the main supporting reasons. Ensure that each reason will help you convince your listeners to accept your opinion. Turn each of your reasons into a strong topic statement and use them to organize your speech.  Think about the arrangement of your reasons. In persuasive communication, many speakers will start with their second most important reason, followed by the fourth, then third, and end with their most important reason.  Once you have identified your topic sentences and the order, identify the facts and details needed to support each sentence. Write an outline of your presentation. Add specific details to support the topic sentences and use transitions to tie everything together.  The beginning of your speech should grab the listeners’ attention and clearly state your opinion. It should be exciting, challenging, and interesting.  The middle should include the four main points and the supporting reasons, including facts and examples, for each.  The ending should state your opinion again, summarize the argument, and make a call to action. Think carefully about your final sentence. It should be strong and memorable.  Prepare your speech and practice your presentation. Use note cards to help you remember your key points. Consider if visual aids would enhance your speech. Would posters, photographs, charts, transparencies, maps, or objects make your presentation clear and interesting? Select one or two that you think would be best and create them. Remember the visual aid should:   * help explain or clarify a main point * be seen from the back of the room * be clear (using words and graphics that are to the point and easy to read at a glance) * be colourful and attractive.   Have a final practice with a friend and ask for feedback. Make changes. Deliver your speech using your body (stand up straight) and voice (speaking loudly enough for everyone to hear you and at a reasonable pace) to your advantage. Answer any questions and accept any feedback.  **Lesson 13**  **Viewing and Reading Messages**  **Suggested Resources: “Messages Are Everywhere”** (*SightLines 9 pp. 296-297*) or a collection of messages from the immediate environment.  “Students need to be hyperaware of the messages they encounter. They must ask questions about what they see and think critically about how they will act on these messages” (P. K. Coke, “Uniting the Disparate: Connecting Best Practices and Educational Mandates,” *English Journal*, Vol. 97, No. 5 [May 2008], p. 29)**.**  “In our society, we cannot look very far before we find something that is conveying a message to us. Decoding the message may be simple or complex, but we are constantly bombarded by messages of all kinds. With the students, discuss the types of messages described below and have them classify the text features on the ‘Messages Are Everywhere’ pages in the anthology.”   * Artistic Messages: Create expression in varied art forms, (some about an issue, and others simply the artist’s creation) (e.g., a sculpture of a dove) * Advertising Messages: Establish a need for consuming; also the status of particular brands (e.g., ad, logos, designer messages) * Educational Messages: Show how to do something or advocate change, with the goal of making people examine their information or attitudes (e.g., a button or poster against racism) * Personal Messages: Include graffiti or other messages to a limited audience (e.g., JL loves AK) * Safety Messages: Provide instructions on how to use something, or what to do in the case of some problem (e.g., directions on how to leave the upper floor of a hotel in case of fire) * Socialization Messages: Teach how to behave, cope with problems, or meet social expectations. (e.g., a public service information such as keeping your legs out of the aisle when seated in public transit) (*SightLines 9, Teacher Guide*, p. 35).   Use the same categories for the messages in the classroom, school, community, and media. Using a digital camera, take pictures of the different messages and prepare a collage or digital presentation of the different types of messages found.  **Lesson 14**  **Reporting on Messages**  Prompt: Write a research report for your classmates to research and share information about the messages in televisions sitcoms or advertisements aimed at the youth market.  “Write a research report on explicit and implicit messages in television sitcoms or in advertisements aimed at the youth market. …Locate and summarize information from resources such as media and marketing magazines, television shows, and the Internet, organizing the information into interesting subtopics” (*Language and Writing 9*, 203). Use a gathering grid in which you list the questions that you want to answer about the topic down the left-hand margin. Across the top, list the source you will use. Fill in the squares with the answers you find. Or use note cards. Paraphrase or write a question, and name the source of the information.  Introduction:  When you write your report, provide an introduction: After reviewing your research notes, decide on the main points you could make about your topic. Write a separate thesis statement for each of these ideas. Finally put a star next to the statement that says most clearly what you want to share about this topic. Make an outline to organize the list of ideas that support your thesis statement. Use your outline as a guide when your write the first draft of your report.  Body:  Write your opening paragraph. Be sure to get your readers’ attention, introduce your topic, and make a clear thesis statement.  Write your middle paragraphs. Include facts, details, and examples that support your thesis statement. Each middle paragraph should have a topic sentence covering one main idea and everything you include in the paragraph should support that one idea.  Conclusion:  Write your final paragraph reminding the readers about the thesis of the report, sum up what you have found out, and make a final observation about the topic.  Create a bibliography to document all your sources. Cite all the sources using proper style.  Read your entire draft to get an overall sense of your report. Revise. Prepare a final copy.  “Ask a classmate to check a complete draft of your report to ensure that it is interesting to readers, well organized, and provides enough facts and examples for each subtopic. Revise your report as needed, edit and proofread it carefully…” (*Language and Writing 9*, 203).  **Lesson 15**  **What Choices Do We have When Faced with Conflicts, Challenges, and Issues?**  “A short story is a work of prose fiction that presents a main character involved in a single episode that begins, develops, and ends in a limited space. In sharing the main character’s experience, the short story writer shows the reader an understanding about life and living” (*Language and Writing 9*, p. 32).  Note **narrative point of view**:   * If the story is told from the first-person point of view, pronouns like I, me, and my will be used to refer to the narrator. The first-person point of view creates a sense of immediacy and draw readers into the story as the main character takes them into his or her confidence (*ResourceLines 9/10*, p. 119). * If the author uses the third-person point of view, proper names and pronouns like he, she, they will be used by the author to tell the story. The third-person point of view gives the writer the freedom to move from character to character, event to event, and place to place (*ResourceLines 9/10*, p.119). There are two third-person points of view–omniscient and limited. In the omniscient point of view the narrator know everything about all the characters and the events, and can shift from character to character. In the limited point of view, the author may choose to tell the story through one character or a group of characters” eyes.   Identify the narrative point of view in each of the following stories and identify the pros and cons of using this point of view for each story.  **Suggested Resources:** “The Sniper” (Liam O’Flaherty) or similar story about a dilemma.  Before: This story is set in Northern Ireland and reflects the civil war between Republicans (Irish people who wanted Ireland to be completely independent of England) and Free Staters (who wanted Ireland to have self-governing dominion status within the British Commonwealth). O’Flaherty creates a great deal of suspense in this story by raising questions in the readers’ minds and by using details that cause the readers to expect or wonder what will happen next. Look for parts of the text that are suspenseful and consider what makes them suspenseful.  During: As students read have them consider the critical points. What sounds are heard in the night? What is the reason for these sounds? What does the old woman do? What happens to her? Where does the sniper take the bullet and how will this affect him? What plan does the sniper use to trick his enemy? After his initial joy, what is his reaction to seeing his enemy? What is the sniper curious about after the shooting?  After: What is the narrative point of view? Examine how the sniper reacts to each event in the situation he faces on the roof. How would you explain his reactions and the thoughts that lead him to those reactions? What is the author trying to say about war and human relationships? How effective is this story in making this point?  What, in the end, is the irony of the situation in which the sniper found himself? How suspenseful was the story?  **Lesson 16**  **Suggested Resources:** “Montreal 1962” (narrative/short story by Shauna Singh Baldwin) (*SightLines 9 pp.227-230*) or similar story about a cultural value or symbol.  Before: Consider the significance of the turban in the Sikh faith.  During: What does the turban symbolize to the narrator?  After: What is the narrative point of view used in this short story? What are you willing to give up in order to hold a job, be a member of a community, live in a particular location? What are you not willing to give up?  **Lesson 17**  **Language Workshop: Creating Strong, Clear, and Varied Sentences**  The most basic sentence construction in the English language includes the subject immediately before the verb.  e.g., S-V, S-V-O, S-LV-C  The twilight faded quickly (S-V).  He ate the sandwich (S-V-O).  The sniper was tired (S-LV-C).  Notice how the subject-followed-by verb structure changes when the sentence is written in question form. Identify the subject and verb in each of the following sentences.  e.g.,  When did the twilight fade?  What did he eat?  How was the sniper feeling?  To maintain listeners’ and readers’ interest, most speakers and writers use variations on these basic sentence structures by inserting qualifiers (adjectives and adverbs). The long June twilight faded very quickly (S-V).  On the rooftop near O’Connell Bridge, he ate a sandwich hungrily in the fading twilight (S-V-O).  The Republican sniper was very cold and very tired (S-LV-C).   * + - Producing compound sentences with coordinating conjunctions (e.g., and, but)   The sniper raised himself.  The sniper peered over the parapet.  The sniper raised himself and peered over the parapet.  He wanted to fire.  He knew it was useless.  He wanted to fire but he knew it was useless.   * Producing sentences with adverbial clauses, using subordinating conjunction (e.g., because, after, until, when)   The sniper took a flask of whiskey from his pocket.  The sniper was thirsty. (because)  Because he was thirsty, the sniper took a flask of whiskey from his pocket.   * Producing sentences with relative clauses   His enemy’s rifle hit the pavement.  The pavement was on the street below the parapet.  His enemy’s rifle hit the pavement that was on the street below the parapet.   * Inserting appositives   An old woman came around the corner and pointed to the roof.  The old woman was Mrs. Kennedy.  An old woman, Mrs. Kennedy, came around the corner and pointed to the roof.   * Making sentences parallel   The sniper was hungry. He wanted to drink. He longed to sleep.  The sniper was hungry, thirsty, and sleepy.  Or  The sniper longed to eat, to drink, and to sleep.  Note: When you write a sentence that lists things in series, make certain that all the items listed in the series appear in the same form. Use parallel words, phrases and clauses for emphasis.  The noise drove us crazy.  The noise pushed us on.  The noise drove us crazy but pushed us on.  How did the writers of “The Sniper” and “Montreal 1962” make their writing more exciting, lively, and appealing by varying their sentence structures?  Combine the following sentences using a variety of the techniques discussed to make the paragraph more interesting and to give the sentences some variety.  Your voice was close. Your voice was a whisper. You did not want anyone to hear. The voice said I could have a job. I could have a job if I took off my turban. I could have a job if I cut my hair. I saw it in your face. You took off your coat. You took off your galoshes. I heard the voice in my head. I looked at the small envelopes. The envelopes were white. The envelopes were in the drawer. Each envelope was filled with dollars. Some envelopes held the last of your savings. Some envelopes held my dowry. I thought. I thought about how many people each envelope could feed. I thought about how many people in India could be fed. I thought about how much it would take each month to feed these people.  After you have completed making the paragraph more exciting, lively, and appealing by combining and varying the basic sentence structures, compare your paragraph to the first paragraph in “Montreal 1962”.  **Lesson 18**  **Writing**  Prompt: You are a high school student. Your school has a policy where students are not allowed to wear any head gear in school. A Muslim family has moved into your community and will be attending your school. The young woman in grade nine would like to wear a traditional hijab to class, but the school policy prevents it. Research the Muslim tradition of wearing the hijab and prepare a persuasive essay either (a) defending this individual’s right to wear the hijab, or (b) defending the school’s right to impose its own rules.  In a persuasive essay, you will need to convince the reader the problem is serious but the solution you have is the best solution.  Begin by selecting your stance and gathering details about the problem. Why does this problem exist and why should this problem be solved? What are some possible solutions? What is the best solution? Why? Who should help solve this problem? What should they do to solve the problem?  Begin your essay by introducing the problem and providing the opinion or stance that you will take. You must develop your essay with a clear opinion and well-organized paragraphs. In the first middle paragraph give background on the problem. In the second middle paragraph propose a solution. In the other middle paragraphs provide additional details about the solution that will convince the reader that your solution will work or is the right one.  In the ending paragraph answer any objections that your readers might have and then summarize the problem and your stance and call your readers to action. Revise by adding, removing, and shifting parts of the essay and working on creating a more convincing argument. Make sure your sentences and words are strong, clear, and persuasive. Proofread.  **Lesson 19**  **Reading a Novel**  **Suggested Resources:** *The Pigman* or similar novel about friendship, relationships, and accepting responsibility for your actions and taking control of your life.  In this modern classic, John and Lorraine, two sixteen-year-olds, set out to take advantage of an elderly man, Mr. Pignati. Through their experiences with Mr. Pignati, John and Lorraine, end up learning a number of lessons about life and the way they see themselves and the world around them. They are forced to ponder the meaning of their actions and their effects on others.  Through reading and discussing, you might explore the following issues in this novel:   * What does it mean to be a true and “best” friend? * Why is a friendship important in life? * Why is trust an important value? * How do we show others that we are trustworthy? * Is there any harm in a practical joke?   Evaluate and compare your lives with those of the characters in the novel and consider the following foci for each section of the book.  **Chapters 1-5**   * Some novels begin with an introduction or prologue. *The Pigman* begins with a prologue titled “The Oaths”. What kind of story will this be and where, when, and how will it be told? * John and Lorraine are the two first-person narrators or “voices” who take turns explaining what happened. In one chapter readers see events from John’s point of view and in the next from Lorraine’s. In each chapter the readers can learn from their comments about each other and what insights each has into the other’s personality. As the first five chapters are read, what do the readers learn about John and Lorraine? How are they similar (e.g., age, school) and how are they different (e.g., opinions, personalities)? * The telephone prank on Mr. Pignati gives the readers some insight into how John and Lorraine feel about each other and what their feelings suggest about each other. What does the reader learn? * How does Mr. Pignati treat John and Lorraine during their first visit? Why does he treat them this way?   **Chapters 6-8**   * Readers learn more about John and Lorraine’s individuality and some of the conflicts or struggles they are experiencing. * Why does Lorraine dislike the zoo? In what ways is her life similar to that of zoo animals? * Writers use symbols to get across multiple meanings and to add depth to a story. Animals constantly appear in *The Pigman*, particularly the pig and the baboon. What do these animals represent or symbolize? What does their destruction mean to Mr. Pignati? To Lorraine? * What is unusual about Mr. Pignati’s best friend? What does this suggest about Mr. Pignati? * What does Mr. Pignati add to John and Lorraine’s lives?   **Chapters 9-11**   * Zindel uses foreshadowing, hints, or clues about what will happen to increase the level of suspense. Readers will find a number of clues of what will happen in these chapters of the novel. Consider how they build suspense. * In this section of the novel, readers learn more about several characters and how their experiences affect their behaviours and attitudes. Several cause/effect relations can be noticed. For example,   Cause: When Norton was a child, other children made fun of him because ….  Effect: As a result of this experience, Norton now ….  Cause: When John was ten, his father gave him ….  Effect: As a result of this experience, John now ….  Cause: When Mrs. Jensen was expecting Lorraine, Mr. Jensen….  Effect: As a result of this experience, Mrs. Jensen …..  Cause: Mr. Pignati’s wife has ….  Effect: As a result of this experience, Mr. Pignati now ….  **Chapters 9-11**   * Readers learn why Norton is so curious about Mr. Pignati and forces John to react in a certain way. * John and Lorraine confess to Mr. Pignati and he confesses to them. What does their willingness to confess to each other suggest? * When and why do John and Lorraine pretend to be Mr. Pignati’s children and why do they apologize to him? * “A house is not a home.” What does this old saying mean? Would the places where John, Lorraine, and Mr. Pignati live best be called “houses” or “homes”?   **Chapters 12-15**   * In a novel, the climax is the moment when the central conflict comes to a head. The resolution is the point at which the central conflict is settled or resolved. Resolution, as in real life, is not always happy or complete. Beginning with “John throws a party”, map the four-five key events that lead to the climax. What is the climax and what is the resolution in this novel? * Lorraine blames John for what happened to Mr. Pignati while John blames Mr. Pignati himself. Who, if anyone, is to blame? * What does John think the future holds?   **Lesson 20**  **Writing:** You are John or Lorraine. Write a letter of apology to Mr. Pignati explaining why you are sorry and what he meant to you.  What do you think the future holds for you? What do you want out of life? Complete the following survey and then share your reasons with another classmate. What do these choice reveal about you?  Rating: Very Important to Me (VI); Somewhat Important to Me (SI); Unimportant to Me (UN).   * Close friends * Family * Find love * Be a good parent * Make a lot of money * Hold an important job * Own an expensive house * Make a good home.   If you could interview Paul Zindel, what questions would you ask him about the characters and the reason for writing this book?  **Ask Yourself …. What Did You Achieve in this Unit?**  How have the texts, your peers, and you modelled communication for clarity, correctness, and effect? What is your best example of clear, correct, and effective communication in your work in this unit?  Goal 1: What strategies did you apply while you viewed, listened, and read in this unit? Did you apply strategies that helped you become a better viewer, listener, and reader?  Goal 2: Have you represented, talked about, written about, and shared your ideas in a variety of ways in this unit? How? What strategies did you apply that helped you become a better representer, speaker, and writer?  What questions did you raise in this unit? How did you seek out the answers?  What have you learned in this unit and how can you use what you have learned in the future. What could you add to this unit that students in the future would find interesting?  What are some of the life lessons that we have learned doing this unit?  What else can we learn?  Starting Points for **Efficacy**:   * **Conservation**: If you were given the opportunity to “conserve” something in your community, what would it be? Create a plan for what you could do to conserve this and how you could enlist the support of others to do the same. * **Environment and Sustainability**: Saskatchewan is challenged to find environmentally sustainable sources of electricity. Consider how the province might be able to use nuclear, geothermal, hydroelectric, natural gas, coal, wind, or solar energy in an acceptable environmentally sustainable manner. Create and present your plan. * **Supporting Others**: Consider how you could help meet the needs of a friend, relative, or other person in your community. What could you do to help them in their personal life? * **“Messages are Everywhere”** (*SightLines 9*): Create your message to make a statement or address an issue explored in this unit that you personally feel strongly about. * **Corporate Citizen**: You are the director of advertising for a new campaign for your favourite product. Design an advertising package to appeal to teenagers, incorporating some aspects that will make your company look like a good corporate citizen as well as sell its products (*SightLines 9; Teacher Guide*, p. 35).   Starting Points for **Inquiry**:   * **Current Issues in Your Community**: “Working with a partner, identify an issue that is of strong current interest in your community. Scan recent issues of newspapers for letters to the editor on the issue, collecting about six of these letters. Paste these letters on to chart paper for a class presentation on the features and coverage of these letters. In your presentations, identify the issue clearly and show how the letters express different points of views on it” (*Language & Writing 9*, p. 203). * **An Important Person in Your Life**: What person has had the greatest influence on you? Prepare a biography of this person and include personal experiences, personal reflection, and research about the person’s life. | Assessment and Evaluation rubrics are found in the curriculum for the Comprehend and Respond, Compose and Create, and Assess and Reflect goals.  The Comprehend and Respond rubrics focus on students’ understanding of the ideas in a text, the text structures and features, the response and interpretation of the text, and the strategies employed before, during, and after.  The Compose and Create rubrics focus on the content, the organization and coherence, and the use of language conventions. The Assess and Reflect rubrics focus on the strategies used and their effectiveness.  Whether the teacher uses holistic or analytic rubrics, the rubrics should be shared with the students and explained and discussed before they are used.  How is the format of this text different from other texts? What are the important techniques that the creator of this text must use to communicate the character and theme?  Can the students provide a thoughtful interpretation of the text and give reasonable evidence to support their responses?  Do students make connections with the text and prior experiences? Can they support their responses with details from the text? Do they understand the different techniques that are used in filming (e.g., close-up, pan)?  Review criteria for working successfully with a partner.  With students, develop criteria for script. Use the Student Learning Tactic Targets (p. 55 in English Language Arts 9) for Compose and Create as a basis.  Review presentation criteria (e.g., spoke clearly and in character).  Do students employ a range of strategies before, during, and after reading?  Do students demonstrate a clear understanding of the events, characters, and theme in the text?  Can the students explain how the ideas are organized and how the author has used particular techniques to achieve particular effects?  Can the students support personal and critical responses with analysis of and evidence from the text?  Do the students make connections to experience, to the text, and to other texts?  Do students understand symbolism and how it helps an author communicate the theme in a powerful manner?  Do students link prior knowledge and experience before reading?  Do students reread to deepen understanding?  Review the characteristics of effective narratives and create a rubric with the students that includes criteria for the message (what is said and the details provided to support the key message), organization and coherence (effective introduction, middle, and conclusion; transitions), language choices (including point of view, tone, and register), and mechanics (including sentence structures, usage, spelling, punctuation, capitalization, and legibility).  Do students understand and use the strategies of effective listeners (e.g., preparing to listen, think about what is heard, predicting and inferring, identifying the key points, summarizing, identifying the techniques used by the speaker to make the message more powerful, recognizing bias in the presentation).  Did students identify and discuss the speaker’s viewpoint?  Do students use a range of strategies before, during, and after viewing?  Can students identify the key ideas that are portrayed and how the visual elements have been used for effect?  Do students work effectively and efficiently in their teams?  Can they prepare arguments for and against in focused, well-developed arguments? Can they effectively deliver their arguments for and against?  Can students identify the assumptions and bias in each text?  Can students articulate a stand on an issue and examine the stand for any overt and covert bias?  How aware are students of the form and elements of poetry?  Can students demonstrate an understanding of the message of the text and the techniques used to achieve a particular effect?  Can students use a graphic organizer to compare and contrast the two texts?  Can student infer the tone of each text?  Can students identify the explicit and implicit messages of each text?  Review the aspects of a persuasive speech.  Can students use a process (planning, creating, revising) for writing and preparation for speaking?  Do students recognize when and how to build on their background knowledge?  Do students understand the importance of arranging their arguments in an effective manner?  Discuss and share with students the criteria for an effective argumentative speech (including key argument and appropriate supporting reasons; effectively sequenced with sufficient evidence; appropriate language choices in keeping with purpose and audience; effective delivery including vocal impact).  Do students understand the importance of using visuals or other props effectively?  Have students adequately prepared and rehearsed their arguments? Do they respectfully give and receive feedback from others?  Are students aware of their visual environment? Do they view attentively and can they demonstrate an clear understanding of explicit and implicit messages in their visual environment?  Can students provide examples of each type of message in their classroom, school, and community? Can they provide examples in the media?  Create a rubric with the students that includes criteria for content (e.g., focused, suitable content for audience and purpose), organization (e.g., an effective introduction, well-arranged and well-developed body, effective conclusion, a correctly formatted list of sources), language (e.g., appropriate tone and register, clear and correct sentences, suitable word choice), and mechanics (e.g., correct spelling, punctuation, and capitalization, appropriate formatting and legible handwriting or appropriate font).  Do students understand how to use external sources and how to cite them?  Do students understand how to give appropriate feedback to a peer (e.g., PQP – Praise, Question, Polish)  Can students identify the point of view that was employed in each of the narrative texts already read or listened to in this unit?  Do students employ a range of strategies before, during, and after reading?  Do students demonstrate a clear understanding of the events, characters, and theme in the text?  Can the students explain how the ideas are organized and how the author has used particular techniques to achieve particular effects?  Can the students support personal and critical responses with analysis of and evidence from the text?  Do students understand the irony in the story?  Can students make links to prior knowledge before reading? Can they make connections to own cultural values and symbols and those found in the text?  Do students understand the key role the verb plays in an English sentence?  Do students recognize how variations of the basic patterns affect the meaning of a sentence in English?  Can students create effective sentences using co-ordination, subordination, apposition, and parallelism? Can students generate their own sentences using these techniques?  Do students understand the range of choices a writer or speaker has when creating sentences? Can students vary the sentence structures in their own compositions and speaking?  Review criteria for argumentative/persuasive compositions.  Can students identify at least four good reasons for their stance?  Can students develop and support their stance in a logical and informed manner?  Are the sentences varied and clear?  Can students link prior knowledge and develop clear purposes for reading?  Can students make connections to text, experiences, and other texts?  Can students identify the implicit and explicit messages in each section? Can students identify themes running through the text? Can they infer beyond the text and make connections from text to personal experience and/or background knowledge? Can they summarize? Can they give opinions of the texts and justify them? Do they probe and ask addition questions?  Can students analyze character and support the analysis with evidence from the text?  Do students recognize the author’s craft?  Review the importance of assuming the role of a character and the criteria for evaluating a letter.  Can students make inferences beyond the text and make connections of texts to personal experiences?  Review the two Assess and Reflect rubrics in the curriculum with students and then have them respond to the “Ask Yourself …” questions. Encourage students to provide concrete examples of their achievement.  Develop with students criteria for the evaluation of the project they choose. |